

THE GRAND DRAMATIC ROMANCE

of

Blue Beard,

or

FEMALE CURIOSITY.

As now performing at the Theatre Royal —

DRURY LANE.

With unbounded Applause.

the words by —

GEORGE COLEMAN the Younger, Esq<sup>rd</sup>

the Music Composed & Selected

by Michael Kelly.

A. J. Robinson



London Sold at Weston's Music Warehouse, 97 Strand

1833  
Vol. 1





# OVERTURE

Largo

The musical score consists of five staves of music. The top staff is for the strings (Violins I and II), marked 'Largo' and 'p'. The second staff is for the bassoon, marked 'f'. The third staff is for the oboe, marked 'p'. The fourth staff is for the bassoon again, marked 'f'. The fifth staff is for the strings (Violins I and II) and bassoon, marked 'p'. The music begins with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The dynamic changes to 'f' for the bassoon in the second measure. The oboe enters in the third measure. The bassoon continues its rhythmic pattern in the fourth measure. The strings and bassoon enter in the fifth measure. The bassoon has a prominent role throughout the section.

All? Maestro,

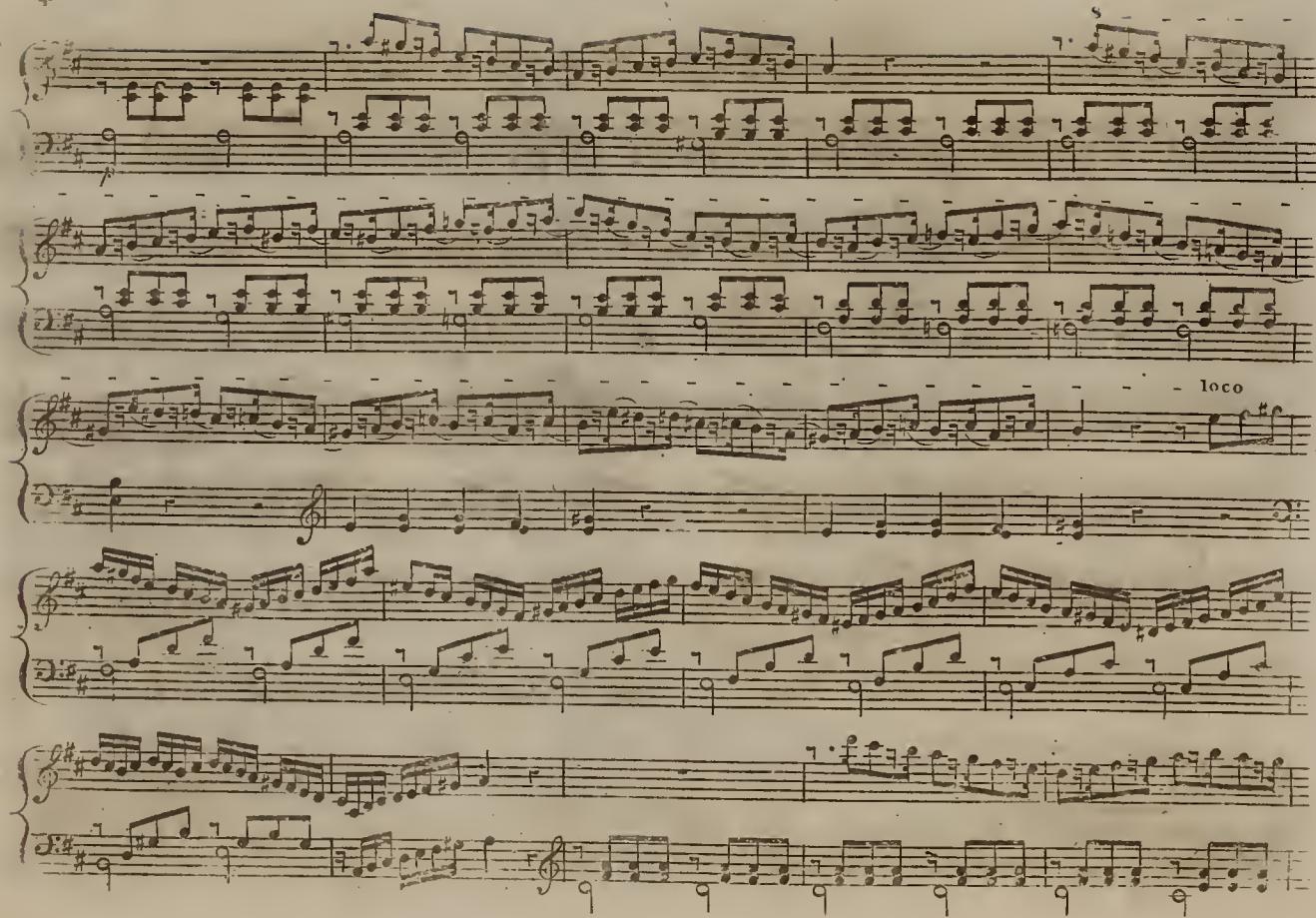
The score continues with two staves. The top staff is for the strings (Violins I and II) and bassoon, marked 'ff'. The bottom staff is for the bassoon alone. The strings play a rhythmic pattern of eighth and sixteenth notes. The bassoon provides harmonic support with sustained notes and rhythmic patterns. The dynamic 'ff' indicates a strong, energetic performance.

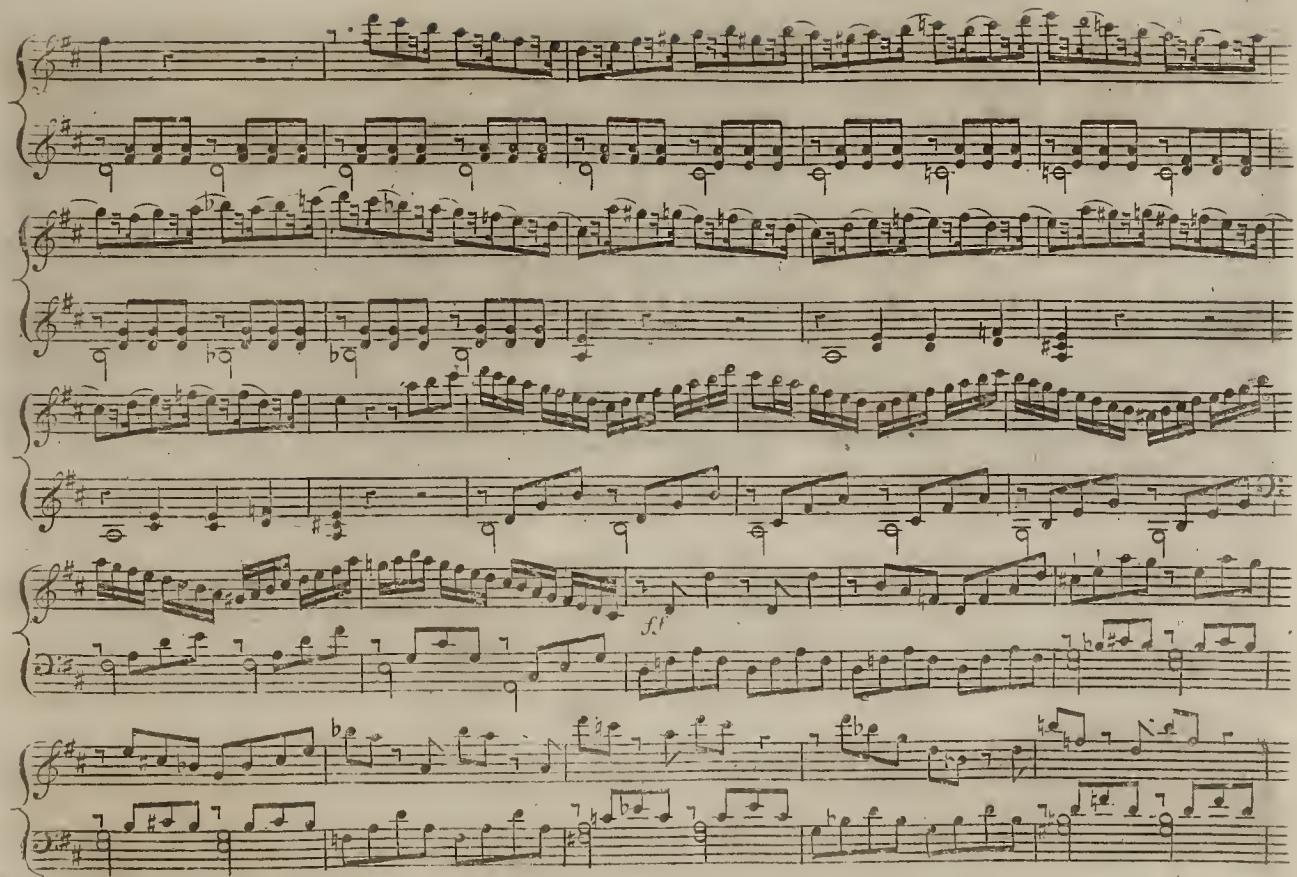
8 ad lib.

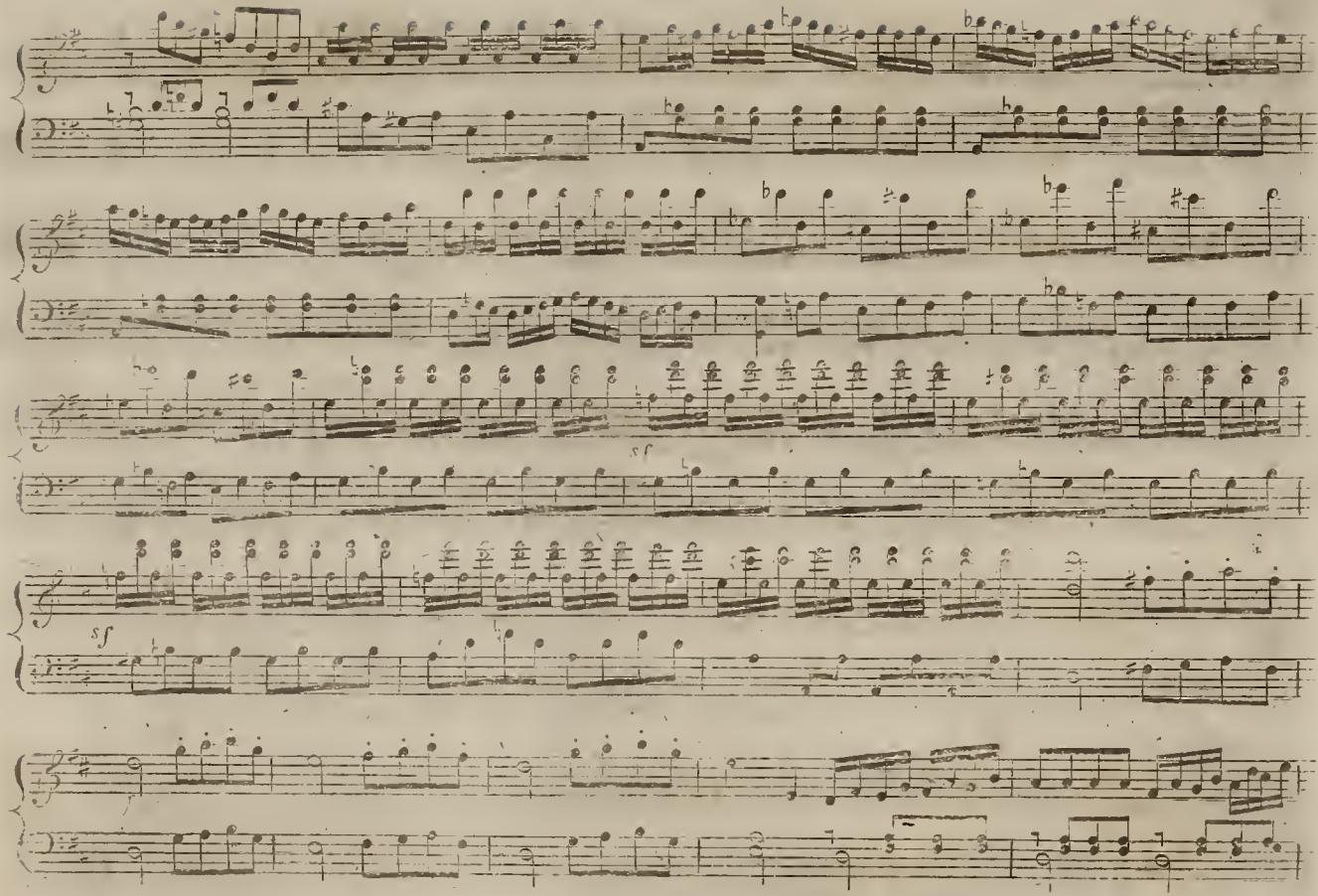
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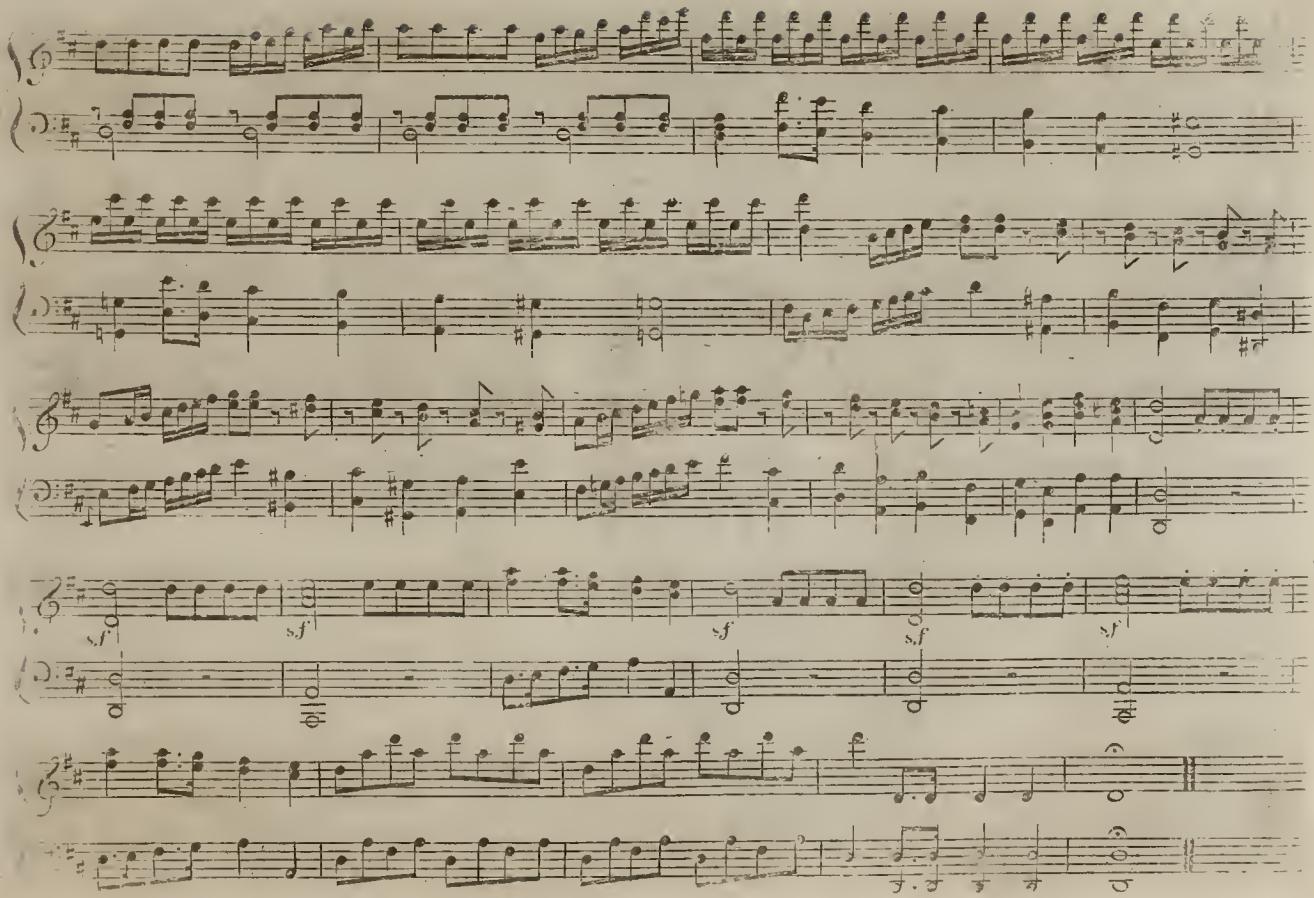
loco.

loco.









## DUETT.

Mr Kelly and Mrs Crouch.

Kelly

Soprano

Violin

piano forte

Larghetto

p

p.s.

p

Twilight glimmers o'er the

5

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are on treble, alto, and bass staves respectively. The piano part is on a separate staff at the bottom. The vocal parts sing in unison. The lyrics are as follows:

steep Fa-ti-ma Fa-ti-ma wakst thou dear Grey-ey'd morn begins to peep Fa-ti-ma Fa-ti-ma Se-lims here

here are true love chords at - tack-ing to your Win-dow lift lift

Poco: f

Poco: f

Dearest Dearest I've been watching see O see the Silk - - en twist down down down down down  
Dearest Se - lim I've been watching yes I see the Silk - - en twist down the  
pit a pat pit a pat hast thee dear  
Lad - d'r gently trip pit a pat pit a pat hast thee dear Oh I fear my foot will slip

A musical score for voice and piano. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and common time. The lyrics are: "Faustina do not fear pit a pat well Zelim". The bottom staff is for the piano, showing a bass clef and common time. The score continues on the next page.

## QUARTETTO.

M<sup>r</sup> Kelly, Snell, M<sup>r</sup>s Crouch and Miss Decamp.

Kelly

Voce

Con Spirito

M. KELLY.

Ruthless Rob ber Robber a read my force A

Piano  
Forte

Soldier's fa...bre hangs o'er thee Robber a read my force thou soon shalt fall a headless corse, thou

soon shalt fall a headless corse who now wouldst tear my love from me

Ruthless Rob ber

eres

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, and bass clef, with lyrics in English. The piano part is in bass and treble clef.

The lyrics are as follows:

dread my force A Soldier's faber hangs o'er thee thou soon shall fall a head-less corse than soon shall fall a  
head-less corse who now wouldst' tear my love from me who now wouldst'  
fear my love from me

Measure 1: Soprano: dread my force; Alto: A Soldier's faber hangs o'er thee; Bass: thou soon shall fall a head-less corse than soon shall fall a  
Measure 2: Soprano: head-less corse; Alto: who now wouldst' tear my love from me; Bass: who now wouldst'  
Measure 3: Soprano: fear my love from me; Alto: (rest); Bass: (rest)

## ME SUETTI.

How prettily now he rails but 'tisn't for ev'ry body done as said to

And te

Unite a Pa - thy and to cut off' the head of a Man who has gnt three Tails

## MIN &amp; COUCH

Turn turn my Fa - - ther tann - thee

Capri

Fagotti

hi - ther a Daugh - ter would thy pi - ty move

Mrs Crouch  
Why doom the op - - - ning Rose to wither why blight the  
Miss Desamp Why doom the op - - - ning Role to wither why blight the

ear - - - ly bud of love the early bud of love.  
ear - - - ly bud of love the early bud of love.

Siegno Subito

Mrs Croath

Hear me hear me hear me hear me can you now our suit re - fuse hear O

Mrs De Camp

Hear me hear me hear me hear me can you now our suit re - fuse hear O

Mr Kelly

Hear me hear me hear me hear me can you now our suit re - fuse hear O

Mr S. O.

Ill not hear thee tis a filly Daughter sues Ill not

Piano Parte

*Andante*

hear me O hear me O hear me us a wretched Daughter sues a Daughter

hear me O hear me O hear me tis a wretched Daughter sues a Daughter

hear me O hear me O hear me tis a wretched Daughter sues a Daughter

hear me O hear me O hear me tis a filly Daughter sues tis a filly Daughter sues a filly Daughter

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on treble, alto, and bass staves respectively. The piano part is at the bottom, featuring bass and treble staves with various chords and rests. The lyrics are written below the notes, with some words underlined. The score includes several measures of "fues hear me hear me" followed by "I'll not hear thee". It then transitions to a section where the lyrics "wretched Daughter" are repeated multiple times, with variations like "a Daughter" and "a wretched Daughter". The score ends with "a silly Daughter fues". The page number 17 is in the top right corner.

fues hear me hear me  
fues I'll not hear thee I'll not hear thee

wretched Daughter fues  
a Daughter fues tis - - a wretched Daughter fues  
a Daughter fues tis - - a wretched Daughter fues  
a silly Daughter fues tis a fil - - ly Daughter fues

*Allegro*

Oh how trying Oh how vex-ing are the fears which Daughters prove  
Oh how trying Oh how vex-ing are the fears which Daughters prove  
Oh how trying Oh how vex-ing are the fears which Daughters prove  
Oh how vexing are the fears which Daughters prove  
Oh how teasing Oh how vex-ing are the fears which fathers prove  
are the fears that fa-ther's fathers prove  
Oh how

*Allegro.*

prove how dis-tressing are the fears that Daughters prove  
Piu moto  
how dis-tressing how per-plex-ing are the  
prove how dis-tressing are the fears that Daughters prove  
how dis-tressing how per-plex-ing are the  
prove how dis-tressing are the fears that Daughters prove  
how dis-tressing how per-plex-ing are the  
vexing how vex-ing are the fears that Fathers Fathers prove  
are the fears that Fathers prove are the  
Piu moto  
ff

A page of sheet music featuring four staves of music. The top three staves are vocal parts, each with lyrics: "cares that wait on love that wait on love that wait on love that wait on love", "cares that wait on love that wait on love that wait on love that wait on love", and "cares that wait on love that wait on love that wait on love that wait on love". The bottom staff is a bass line. The music is in common time, with a key signature of one sharp. The notes are primarily eighth and sixteenth notes.

20

## M A R C H

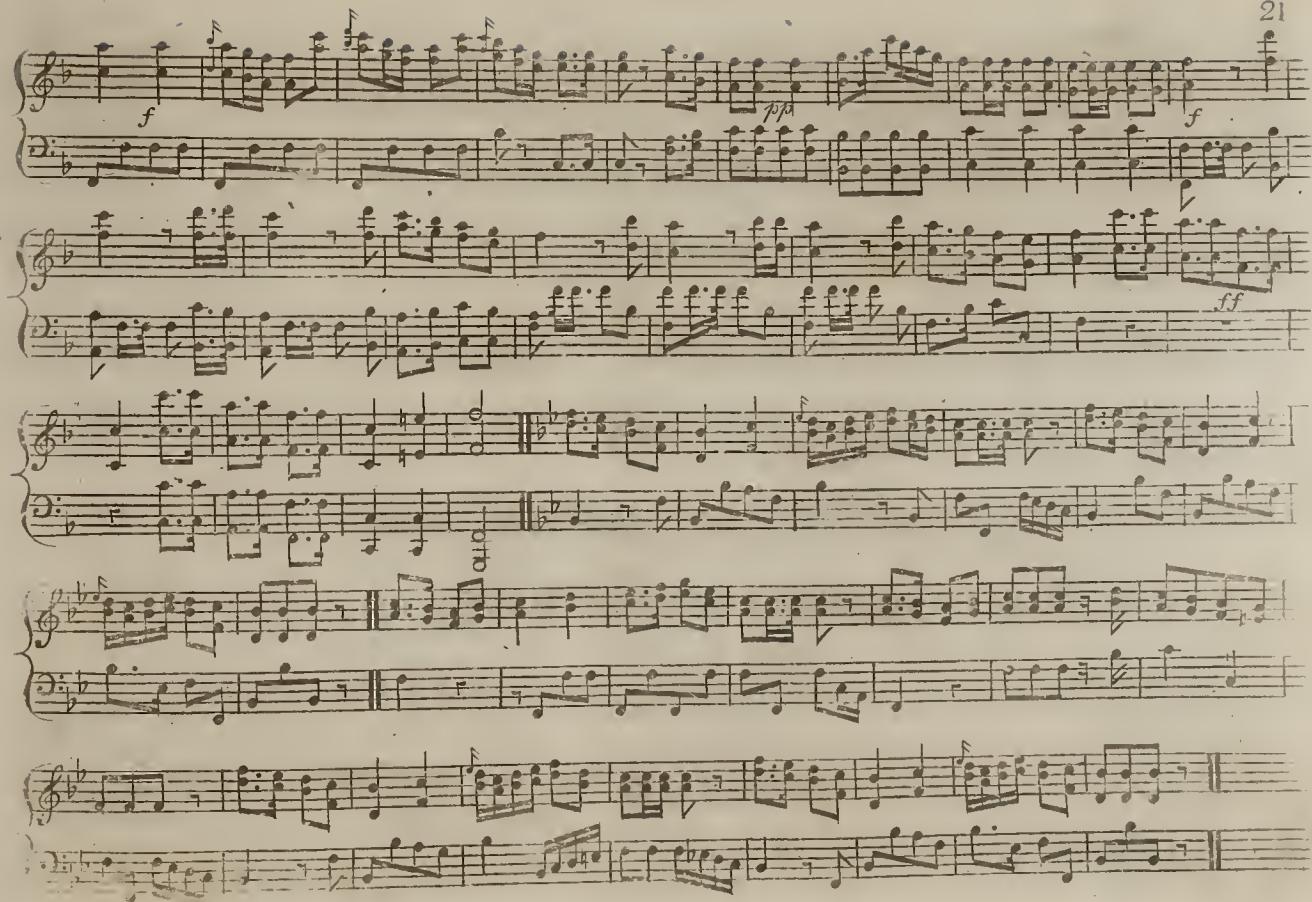
Kelly

Piano

Forte

Maestoso

Sheet music for 'March' by Kelly, Op. 20. The music is in 2/4 time, treble clef, and consists of ten staves of musical notation. The first staff is for the piano, marked 'Piano' and 'Forte'. The subsequent nine staves are for the march, marked 'Maestoso'. The music features various dynamics including *p*, *ff*, and *pp*. The notation includes sixteenth-note patterns, eighth-note pairs, and sixteenth-note chords.



## Chorus

Canto e  
Vito

Mark his approach with Thunder      strike on the trembling Spheres with mark his approach with Thunder

Tenore

Mark his approach with Thunder      strike on the trembling Spheres with mark his approach with Thunder

Basso

Mark his approach with Thunder      strike on the trembling Spheres with mark his approach with Thunder

Piano  
Forte

All<sup>o</sup> Spiritoso

Strike on the trembling Spheres with mar\_tial Clash the Cym\_bals clash with mar\_tial crash the Cym\_bals clash

Strike on the trembling Spheres with mar\_tial Clash the Cym\_bals clash with mar\_tial crash the Cym\_bals clash

Strike on the trembling Spheres with mar\_tial Clash the Cym\_bals clash with mar\_tial crash the Cym\_bals clash

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 2/4.

**Staff 1:**

- Lyrics: 'tis the Bashaw ap-pears 'tis the Bashaw a-pears War in his Eye balls glistens Slave of his Life is
- Notes: The first two measures have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

**Staff 2:**

- Lyrics: 'tis the Bashaw ap-pears 'tis the Bashaw a-pears War in his Eye balls glistens Slave of his Life is
- Notes: The first two measures have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

**Staff 3:**

- Lyrics: 'tis the Bashaw ap-pears 'tis the Bashaw a-pears War in his Eye balls glistens Slave of his Life is
- Notes: The first two measures have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

**Staff 4:**

- Lyrics: Law War in his Eye balls, glistens Slave of his Life is Law
- Notes: The first two measures have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

**Staff 5:**

- Lyrics: Law War in his Eye balls, glistens Slave of his Life is Law
- Notes: The first two measures have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

**Staff 6:**

- Lyrics: Law War in his Eye balls, glistens Slave of his Life is Law
- Notes: The first two measures have eighth-note patterns. Measures 3-4 have sixteenth-note patterns.

A handwritten musical score for a four-part setting. The music is in common time, with a key signature of one sharp. The vocal parts are arranged as follows:

- Top Part:** "our life and death hang on his breath" (soprano-like)
- Second Part:** "our life and death hang on his breath" (alto-like)
- Third Part:** "our life and death hang on his breath" (tenor-like)
- Bass Part:** "hail to the great Ba-shaw" (bass-like)

The lyrics are repeated three times in a call-and-response style between the top two parts and the bottom two parts. The bass part provides a steady harmonic foundation throughout.

health to the great Ba\_shaw our life and death hang on his breath health to the great Ba\_shaw health to the great Ba\_

health to the great Ba\_shaw our life and death hang on his breath health to the great Ba\_shaw health to the great Ba\_

health to the great Ba\_shaw our life and death hang on his breath health to the great Ba\_shaw health to the great Ba\_

health to the great Ba\_shaw our life and death hang on his breath health to the great Ba\_shaw health to the great Ba\_

shaw health to the great Ba \_ - shaw

shaw health to the great Ba \_ - shaw

shaw health to the great Ba \_ - shaw

Cantoe  
Alto

Tenore

Basso

Piano

Forte

The Car see as the Bride at - ten - ding

The Car see as the Bride at - ten - ding

The Car see as the Bride at - ten - ding

Andante

Echo shall now the Chant pro-long the Chant pro-long torn with the

Echo shall now the Chant pro-long the Chant pro-long torn with the

Echo shall now the Chant pro-long the Chant pro-long torn with the

ff

4

Handwritten musical score for "Lasting Turkish Song" featuring four staves of music and lyrics.

The score consists of four staves of music, each with a treble clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines.

Lyrics are written below the music, corresponding to the measures. The lyrics are:

- lasting Turkish Song while the Star of the World is as - - - cen - - ding
- lasting Turkish Song while the Star of the World is as - - - cen - - ding
- lasting Turkish Song while the Star of the World is as - - - cen - - ding
- while the Star of the world is as - - - cen - - ding - ding
- while the Star of the world is as - - - cen - - ding - ding
- while the Star of the world is as - - - cen - - ding - ding Hark to the

Performance markings include:

- A dynamic marking  $\text{ff}$  at the end of the third staff.
- A first ending (1st) and second ending (2d) bracket above the fourth staff.
- A "Volti Sub" instruction at the end of the fifth staff.

Come comrades come, Come comrades come, Time will not brook de - lay -

Come comrades come, Come comrades come, Time will not brook de - lay -

drum. Hark to the drum, Time will not brook de - lay -

Time will not brook de - lay -

*p*

ing. See she resists, her struggles note, *Solo* O give me him on whom the doats,

ing. See she resists, her struggles note, *Solo* O give me him on whom I doat,

ing. See she resists, her struggles note, O give me her on whom I doat,

*ff*

## Chorus

*Tutti*

Sabers are gleaming round the throat gleaming around the throat around the throat OF

*Tutti*

Sabers are gleaming round the throat gleaming around the throat around the throat OF

round the throat gleaming round the throat around the throat

## Chorus

Beauty di - - - - -  
bey - - - - ing      of      Beauty di - - - - -  
bey - - - - ing

Beauty di - - - - -  
bey - - - - ing      of      Beauty di - - - - -  
bey - - - - ing

Beauty di - - - - -  
bey - - - - ing      Beauty di - - - - -  
bey - - - - ing

DUETT.

M<sup>r</sup>. Bannister and M<sup>r</sup>s Bland.

HE  
 Yes Be - da  
 P' no  
 forte  
 Grazioso  
 SHE  
 thus Be - da when I me - lancho - ly grow , this sink ing heart tink ing soon can drive a - - way When hearing  
 Tink tink a

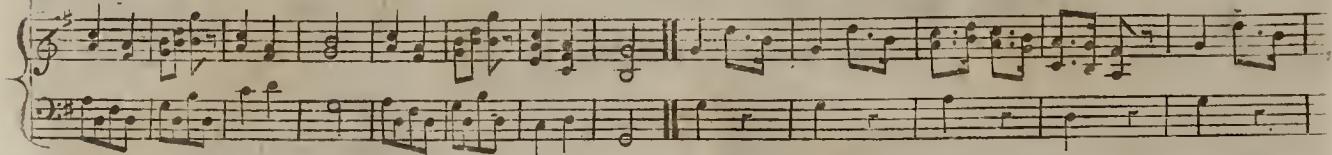
tink a tink the sweet Guitar shall cheer you, Clink clink a' clink a clink so gaily let us sing;

Tink tink a tink a tink a pleasure tis to hear you, While neatly you so sweetly sweetly touch the string.

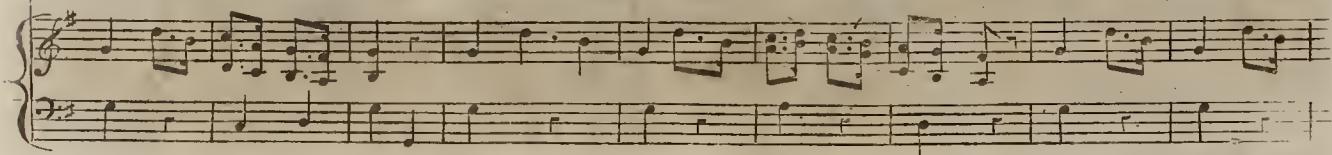
Tink tink a tink tink a tink tink a gaily let us sing.

Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.

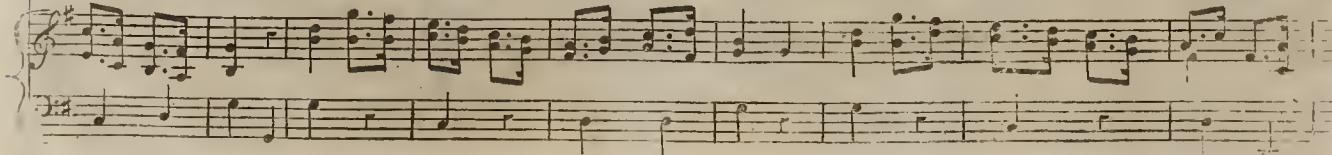
Once fighting sick dying sorrow hanging over me faint weary



fad dreary on the ground I Lay There moaning deep groaning Pea did dif - er me Strains Soothing care Smoothing



I began to play Tinktink a tink a tink the Sweet Gittar did cheer you clinkclink a clink a clink to gaily did I



Hr.

Sing, tink tink a tink a tink pleasure is to hear you while neatly you to Sweetly Sweeny touch the

tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a tink tink a  
String, tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a tink tink a

gaily let us Sing.  
gaily let us Sing.

Mrs Bland

Kelly

Voce.

Piano  
Forte

*J* Andante

His Sparkling Eyes were dark as jet

chica chica chica cho can I my comely Turk for a get o never never never

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 11 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 12 begins with a piano dynamic (p) and ends with a forte dynamic (f).

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of three staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal parts are in soprano, alto, and bass/tenor. The piano part is in the bass clef staff.

The lyrics are as follows:

...ne did, he not watch till night did fall and Sail in silence o'er the Sea did  
he not climb the garden wall to talk so loving-ly to me His sparkling Eyes were  
black-as jet chica chica chi-ca cho can I my comely Turk for-get

Volti

Handwritten musical score for voice and piano, page 55. The score consists of three systems of music. The top system starts with a vocal line in G major, followed by a piano accompaniment. The middle system begins with a piano section, followed by a vocal line. The bottom system starts with a piano section, followed by a vocal line. The vocal parts are written in soprano clef, and the piano parts in bass clef. The lyrics are written below the vocal lines. Measure numbers 55, 56, and 57 are indicated above the vocal lines.

Oh never never no his lips were of the Coral hue his teeth of Ivory so  
white but he was hurried from my view who gave to me so much de-  
light and why shou'd tender Lovers part ah why shou'd Fathers cruel be why

bid me banish from my heart, a heart so full of love for me: His sparkling eyes were  
dark as jet, chica chica chica cho, Can I my comely Turk forget, Oh  
never never never no.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The tempo markings include *f*, *p*, and *s*. The lyrics are integrated into the musical lines, with the first two staves containing words and the third staff containing a rhythmic pattern. The music concludes with a double bar line and repeat dots.

M<sup>r</sup> Crouch.

Kelly.

Piano-Forte: Andante.

When pensive I thought of my love,      The moon on the mountains was bright - - And

Phi-lo-mel down in the grove,      Broke sweetly the silence of night: Oh I

wish that the tear drop would flow,      But felt too much anguish to weep - - 'Till

warm with the weight of my woe  
I sunk on my pil - low to sleep to  
Poco  
p  
sleep to sleep I sunk on my pil - low to sleep.

2

Me thoughts that my love, as I lay,  
His ringlets all clotted with gore,  
In the paleness of Death, seem'd to say,  
Alas we must never meet more.

Yes, yes, my belov'd we must part  
The Steel of my Rival was true;  
The Al'sofin has struck on that heart  
Which beat with such fervour for you.

Voice -

Piano  
Forte

Some Husbands will af ter a Congugal strife kis forgive weep and fall on the neck of his

Wife but A homelique's Wife at his condue may dread when he fall on her neck'tis to cut off her head when he falls on her  
neck'tis to cut off her head

neck'tis to cut off her head

2

How many there are when a Wife plays the foot  
Who argue the point with her calmly and cool  
The Baslaw who don't relish debate of this sort  
Cuts the Woman as well as the argumet short  
Cuts the Woman &c

3

But whatever her errors 'tis mighty unfair  
To cut off her head just as if 'twere all hair  
For this truth is maintain'd by Philosophers fitl  
That the hair grows again but the head never will  
That the hair &c

4

And among all the basest he is the most base  
Who can view, then demolish a Womans sweet face  
Her smiles might the malice of Devils disarm  
And the Devil take him who wou'd offer her harm  
And the Devil &c

## Dance Madame Parisot

B6115

Tango

A handwritten musical score for piano, featuring five staves of music. The score is in 3/4 time and includes dynamic markings such as *p*, *f*, *ff*, *sf*, and *mf*. The music consists of various note patterns, including eighth and sixteenth notes, and rests.

Allegro

pp

ff

f

pp

ff

ff

## Chorus

++

Violins C

Alto C

Tenors C

Bass C

Piano Chord f

Forte

Low-ly we bend in Duty

Queen of our peace - - ful Bowers Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers Queen of our peaceful Bowers Queen of our peaceful

A handwritten musical score for a vocal piece. The music is in common time, with a key signature of one sharp (F#). The vocal line consists of two parts: a soprano part and a basso continuo part. The soprano part begins with the lyrics "We bow to the foot steps of Beau - ty" followed by three repetitions of "We bow to the footsteps of Beau - ty". The basso continuo part provides harmonic support with sustained notes and bassoon entries. The lyrics continue with "And strew her path with flowers we bow to the foot steps of beau - ty and", followed by three more repetitions of the same line. The score uses standard musical notation with stems, rests, and dynamic markings like  $p$  (piano) and  $mf$  (mezzo-forte).

Bowers We bow to the foot steps of Beau - ty  
Bowers We bow to the footsteps of Beau - ty We bow to the foot steps of Beau - ty  
Bowers We bow to the footsteps of Beau - ty We bow to the foot steps of Beau - ty

Bowers

$p$   $mf$   $p$   $mf$   $p$

And strew her path with flowers we bow to the foot steps of beau - ty and  
And strew her path with flowers we bow to the foot steps of beau - ty and  
And bow to the foot - - steps of beau - ty and  
And strew her path with flow - ers we bow to the foot steps of beau - ty and

$mf$   $p$   $mf$   $p$   $mf$   $p$

strew her path with flow-  
ers we bow to the footsteps of beau-  
ty and strew her  
strew her path with flow-  
ers we bow to the footsteps of beau-  
ty and strew her  
strew her path with flow-  
ers we bow to the footsteps of beau-  
ty and strew her  
*mf*      *mf*      *ff*

path with flow'r's and strew her path with flow'r's The mel-low Flute is blowing  
path with flow'r's and strew her path with flow'r's Bounce goes the Tam - bou -  
path with flow'r's and strew her path with flow'r's Bounce goes the Tam - bou -  
path with flow'r's and strew her path with flow'r's Bounce goes the Tam - bou -  
*f*      *ff*

the mellow Flute is blowing

the mellow Flute is blowing

sweet harmony is

Bounce goes the Tam - bou - rin

Bounce goes the Tam - bou - rin sweet harmony is

Bounce goes the Tam - bou - rin sweet

Bounce goes the Tam - bou - rin sweet

Bounce goes the Tam - bou - rin sweet

flowing

flowing

sweet harmony is flowing to welcome beauty's

flowing

sweet harmony is flowing to welcome beauty's

har - mo - ny is flowing to wel - come beau - ty's Queen -

har - - mo - ny is - flowing to wel - come beau - ty's Queen -

f. p. f. p. f.

Queen to welcome beauty's Queen to welcome beauty's Queen to  
Queen to welcome beauty's Queen to welcome beauty's Queen to  
to welcome beauty's Queen to welcome beauty's Queen to  
to welcome beauty's Queen to welcome beauty's Queen to  
to welcome beauty's Queen to welcome beauty's Queen to  
wel come beau-ty's Queen.  
wel come beau-ty's Queen.  
wel come beau-ty's Queen.  
wel come beau-ty's Queen.

Fine of the 1<sup>st</sup> Part

2<sup>d</sup> Part.

## GLEE.

Kelly.

Sung by Messrs Dignum, Dowton, Wathen, Trueman and Sedgwick.

Alto.

Tenore.

Bafso.

Piano Forte.

Stand

Stand

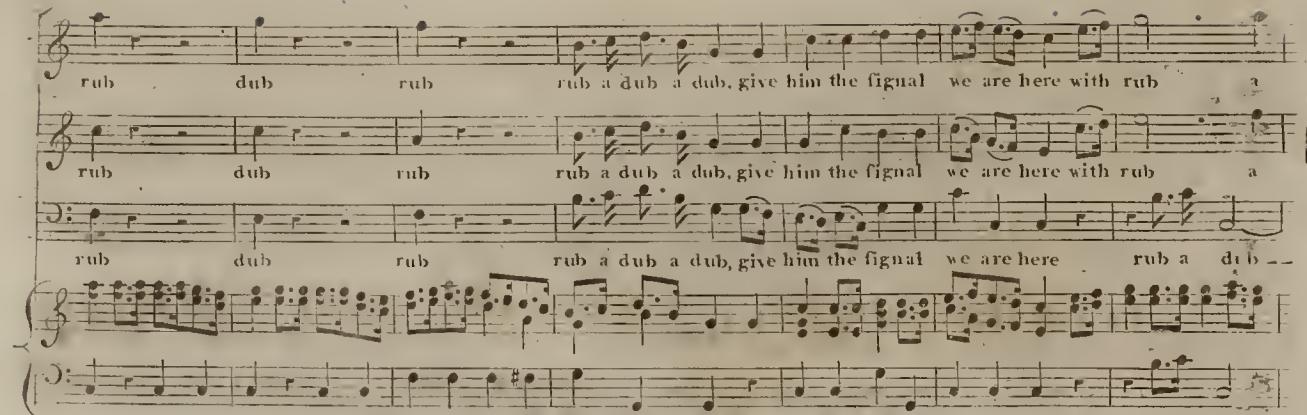
Stand

Andante con moto.

close our comrade is not come, e're this he must be hovering near, give him a signal we are here, by softly taping on the drum, with

close our comrade is not come, e're this he must be hovering near, give him a signal we are here, by softly taping on the drum, with

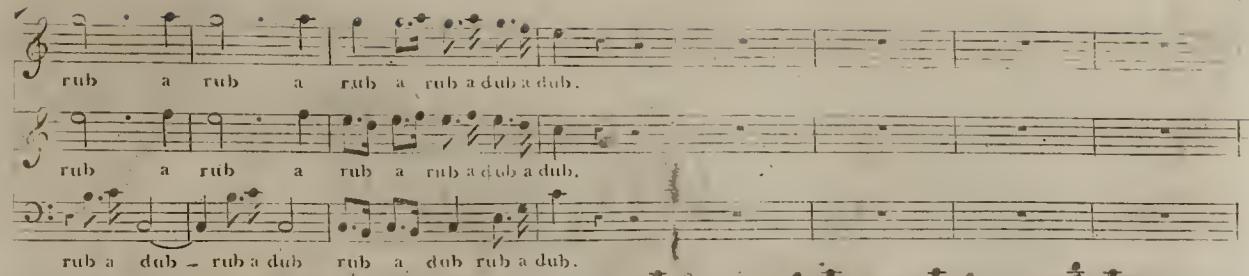
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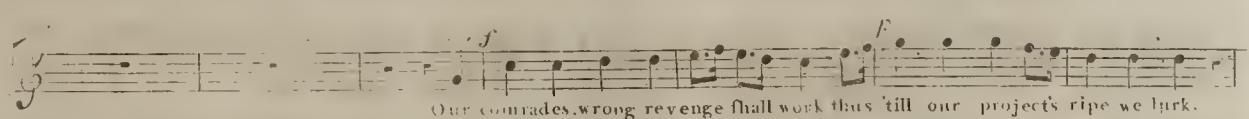
rub dub rub rub a dub a dub, give him the signal we are here with  
rub dub rub rub a dub a dub, give him the signal we are here with a  
rub dub rub rub a dub a dub, give him the signal we are here rub a dub --



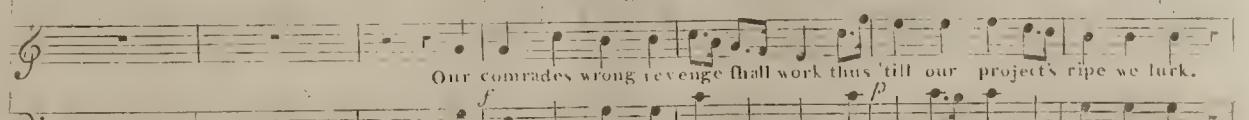
rub a rub a rub a dub a dub rub dub rub give him the signal we are here with  
rub a rub a rub a dub a dub rub dub rub give him the signal we are here with  
rub a dub rub a dub rub a dub rub dub rub give him the signal we are here



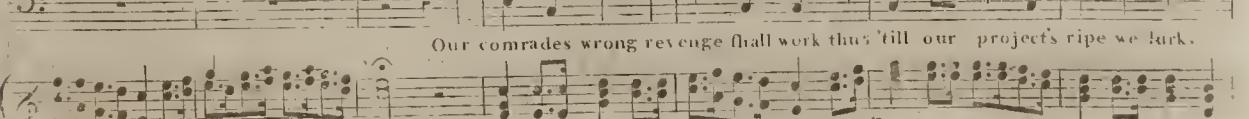
rub a dub - rub a dub rub a dub rub a dub.



Our comrades wrong revenge shall work thus 'till our project's ripe we lurk.



Our comrades wrong revenge shall work thus 'till our project's ripe we lurk.



Our comrades wrong revenge shall work thus 'till our project's ripe we lurk.

and still to mark that we are here yet not alarm the distant ear with caution ever and a noon the Drum gently  
and still to mark that we are here yet not alarm the distant ear with caution ever and a noon the Drum gently  
and still to mark that we are here yet not alarm the distant ear with caution ever and a noon the Drum gently  
gently tap upon the drum we gently tap upon the drum we gently tap upon the drum we gently tap upon the drum  
gently tap upon the drum we gently tap upon the drum we gently tap upon the drum we gently tap upon the drum  
gently tap upon the drum we gently tap upon the drum we gently tap upon the drum we gently tap upon the drum

50

The musical score consists of two systems of music. The top system has three staves: two for voices (soprano and alto) and one for piano. The bottom system also has three staves: soprano, alto, and bass. The lyrics are written below the staves, corresponding to the vocal parts. The piano part in the top system includes dynamic markings like  $p$  (piano) and  $f$  (forte), and performance instructions like "rub" and "dub". The bass staff in the bottom system features a continuous eighth-note pattern. The lyrics are:

rub dub rub the Drummer gently tap upon with rub a rub a  
rub dub rub the Drummer gently tap upon with rub a rub a  
rub dub rub the Drummer gently tap upon with rub a rub a  
rub dub rub the Drummer gently tap upon with rub a rub a  
rub a rub a dub rub a rub a dub rub a rub a dub

Sung by Miss De Camp

Kelly

Irene

Allegro

Piano  
Forte

Moving to the melody of Music's note she

serve the Turkish Fair advan lantly as the gossamer she seems to float through masses of the dance

Sportive is the music, thrilling is the pleasure while in mirth the voices join. Deeper blushing roses

(p)

every clod discloses Eyes with lustre bright wing to the melody of voices note observe the Turkish

fair advance. Dignity by the governer seen follow the dance of the lace thro' mazes all the dance

1

When the lover takes her glowing hand with manly grace and ease, can the dancing female then withstand his

gentle squeeze No she gives him then so languishing a glance grown tender soft and melting with the

dance Cupid Cupid God of hearts dancing dancing sharpens all your darts

Moving to the melody of music's note ob\_serve the Turkish fair advance lightly as the gossamer she  
seems to float through mazes of the dance of the dance of the dance of the dance of the dance.

cres. *ff.*

The musical score consists of six staves. The top two staves are for the soprano voice, the middle two for the alto voice, and the bottom two for the bass voice. The piano accompaniment is provided by the right hand on the top staff and the left hand on the bottom staff. The music is in common time, with various key signatures (G major, C major, F major, D major) indicated by the G-clef, C-clef, and F-clef. The vocal parts feature melodic lines with eighth and sixteenth notes, while the piano part includes chords and rhythmic patterns. The lyrics are integrated into the vocal lines, describing a scene of a Turkish fair where people move gracefully like gossamer threads through intricate mazes.

Sung by M<sup>r</sup> Sutt.

Kelly

Voice

Violin  
Corto

*Allegretto*

Ibrahim

Major Domo am I of this great family My pow'r thro' this Castle prevails I'm ap-pointed the head that must

ring up the dread and the pow'r of my Son in Levi's tails I strut as fine as any man now I change for Downny Ped of

straw On perquisits I lay my paw  
I pour wine fly ley down my maw I stuff stuff good virtuals in my

craw 'Tis a very fine thing to be Father in law to a very magni-ficent three tail'd Bafshaw 'Tis a very fine thing to be

Father in law to a very magni-ficent three tail'd Bafshaw.

2  
The Slaves black and white  
Of each Sex own my might  
I command full three hundred and ten  
The Females I kifs  
But it won't be amis  
To fright them with thumping the men  
I strutt as fine &c.

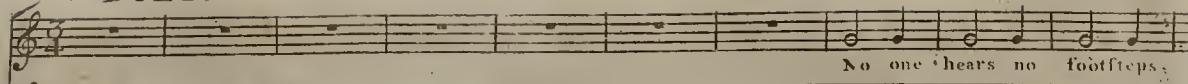
3  
At the head of affairs  
Dismiss me who dares  
Let'em prove the head pilfers and steals  
Why no three tail'd Bafshaw  
Kicks his Father in law  
And makes his head take to his heels  
I strutt as fine &c.

## DUETT

Sung by Mrs Crouch and Miss Decamp.

Paeillo

LATIMA



TRINE

Piano  
Forti

Andante Sostenuto

Falls

And silence reigns within the walls, And silence reigns within the walls,

Musical score for LATIMA and TRINE parts, Treble clef, common time. The vocal parts continue with eighth and sixteenth note patterns, supported by piano chords.

walls The place in - vites The time is apt the time is apt

walls The door is near the key is here thy key is

Musical score for LATIMA and TRINE parts, Treble clef, common time. The vocal parts continue with eighth and sixteenth note patterns, supported by piano chords.

Shall we shall we no no what does make us tremble so mischief is not  
 here shall we shall we yes what does make us tremble so

our intent then where fore fear we sou'd re pent shall we yes the  
 then wherefore fear we shou'd re pent then wherefore fear we shou'd re pent shall we yes the

N.  
 ad lib.

door is near shall we yes the key is here the key is here the key is here the key is here.  
 door is near shall we yes the key is here the key is here the key is here the key is here.

## THE TURRET

Quartetto

M<sup>rs</sup> Crouch Miss De Camp M<sup>r</sup> Palmer and M<sup>r</sup> Bannister

Allegretto

Fatiina.  
French  
shacahac  
Piano Forte

Look from the Tarret Sister dear and see if succour be not near O tell me

*f* *p*

Allegretto

what do you de scry ad lib.

a tempo

A las Then must I die A

Nothing but dreary land and Sky A las Then must she die

A las Then must she die

Alas then must I die Abomeliche He

A-las then must She die Trombone Pre- pare

A-las then must She die

calls he calls Lookout a-gain look out Do't out across the plain ah me ah me does

A musical score page featuring two staves of vocal music with piano accompaniment and three staves of instrumental music (string quartet). The vocal parts are in G major, common time.

**Vocal Part (Soprano):**

- Line 1: "nothing meet your eyes" (mezzo-forte)
- Line 2: "that Cloud that Cloud of dust a hope supplies a" (forte)
- Line 3: "I see a Cloud of dust of dust a - rise that Cloud that Cloud of dust a hope supplies a" (forte)

**Vocal Part (Alto):**

- Line 1: "hope supplies" (mezzo-forte)
- Line 2: "succour of my ex - hange ends" (mezzo-forte)
- Line 3: "hope supplies prepare" (mezzo-forte)

**Piano Accompaniment:**

- Line 1: "Abnormal" (mezzo-forte)
- Line 2: "a troop" (mezzo-forte)
- Line 3: "a" (mezzo-forte)

**Instrumental Parts:**

- String Quartet (Violin I, Violin II, Cello, Double Bass):
  - Line 1: "Trombone" (mezzo-forte)
  - Line 2: "rinf" (mezzo-forte)
  - Line 3: "p" (pianissimo), "mezz p" (mezzo-pianissimo), "mezz f" (mezzo-forte)

Then heaven heaven grant they may be friends, then

troop a troop a troop of horsemen this way bounds, Then heaven heaven grant they may be friends then

Then hea - ven grant they may be friends, then

heaven heaven grant they may be friends.

Abonastic<sup>1</sup>

A moment stay, a moment stay, O

heaven heaven grant they may be friends.

No more de - lay.  
Trombone,

he - ven grant they may be friends.

watch the travellers,  
O fitter sister dear, O watch the travellers, O

I'll wave my handkerchief,  
They'll hurry hurry here, I'll wave my handkerchief, I'll

They'll see it presently, and hurry hurry here, They'll see it presently, and

Piu Presto,

watch the travellers O fitter sister dear.

wave my handkerchief, 'twill draw 'twill draw them near. Ah, I see them galloping, I see them galloping, I

Screaming

hurry hurry hurry hurry hurry here.

Piu Presto, and 2<sup>d</sup> time fatter.

see them galloping, they're spurring on, main, now faster galloping, now faster galloping, they skim, they skim along the plain,

now faster galloping, now faster galloping, they skim, they skim along the plain,

they're spurring on, main, now faster galloping, now faster galloping, they skim, they skim along the plain,

They'll be too late, they'll be too late, they'll be too late, they'll be too late,

They come,

They'll be too late, they'll be too late, they'll be too late, they'll be too late,

Prepare,

They'll be too late, they'll be too late, they'll be too late, they'll be too late,

They now dismount, they're at the gate, they're at the

They now dismount, they're at the gate, they're at the

gate.

gate.

## CHORUS

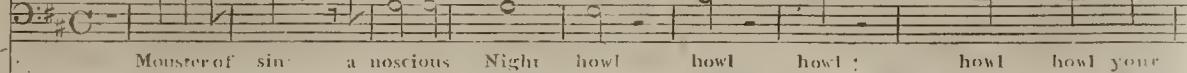
Soprano



Piano



Bassoon

Piano  
Flute

Songs of wild de - light howl your songs of wild de - light to your gloomy caves de - scending his ca

Songs of wild de - light howl your songs of wild de - light to your gloomy caves de - scending his ca

Songs of wild de - light howl your songs of wild de - light to your gloomy caves de - scending his ca

The final section of the Chorus, featuring a dense texture of eighth-note patterns from all three voices (Soprano, Bassoon, and Flute) over a harmonic background provided by the Piano.

Sheet music for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts sing in unison. The piano part features continuous eighth-note patterns.

The lyrics are:

ree of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bath'd in a  
ree of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bath'd in a  
ree of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bath'd in a

flood of guilty Blood he Dies he Dies Dies

flood of guilty Blood he Dies he Dies Dies

flood of guilty Blood he Dies he Dies Dies

Presto

Sweet when fortune tired of frowning, Hymen comes with pleasure crowning Hymen  
 Sweet when fortune tired of frowning Hymen comes with pleasure crowning, Hymen  
 Sweet when fortune tired of frowning Hymen comes with pleasure crowning, Hymen

comes with pleasure crowning Hymen crowning, Hymen crowning happy Love  
 comes with pleasure crowning Hymen crowning, Hymen crowning happy Love  
 comes with pleasure crowning Hymen crowning, Hymen crowning happy Love

sweet are the hours that Lovers prove sweet are the hours that Lovers prove Hymen  
 sweet are the hours that Lovers prove sweet are the hours that Lovers prove Hymen  
 sweet are the hours that Lovers prove sweet are the hours that Lovers prove Hymen  
 comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy Love Joy the Lovers  
 comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers  
 comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

A handwritten musical score for a three-part setting. The top two staves are soprano voices in common time, featuring a mix of eighth and sixteenth-note patterns. The lyrics "prove sweet when Hymen comes crowning happy" are repeated three times above the music. The bottom staff is a basso continuo part in common time, consisting of a single line of bass notes with a bassoon-like sound. The lyrics "Love Joy the Lovers prove sweet when Hymen comes crowning happy" are written below the bass line.

prove sweet when Hymen comes crowning happy  
Love Joy the Lovers prove sweet when Hymen comes crowning happy

prove sweet when Hymen comes crowning happy  
Love Joy the Lovers prove sweet when Hymen comes crowning happy

prove sweet when Hymen comes crowning happy  
Love Joy the Lovers prove sweet when Hymen comes crowning happy

happy happy Love  
happy happy Love  
happy happy Love

7

hap - - py      hap - - py      hap - - py      Love      hap - - py      Love  
hap - - py      hap - - py      hap - - py      Love      hap - - py      Love  
hap - - py      hap - - py      hap - - py      Love      hap - - py      Love  
hap - - py      hap - - py      hap - - py      Love      hap - - py      Love

hap - - py      Love  
hap - - py      Love  
hap - - py      Love

Finis